



THE  
BRITISH MUSEUM  
QUARTERLY — No. I



LONDON  
PUBLISHED BY THE TRUSTEES  
1926





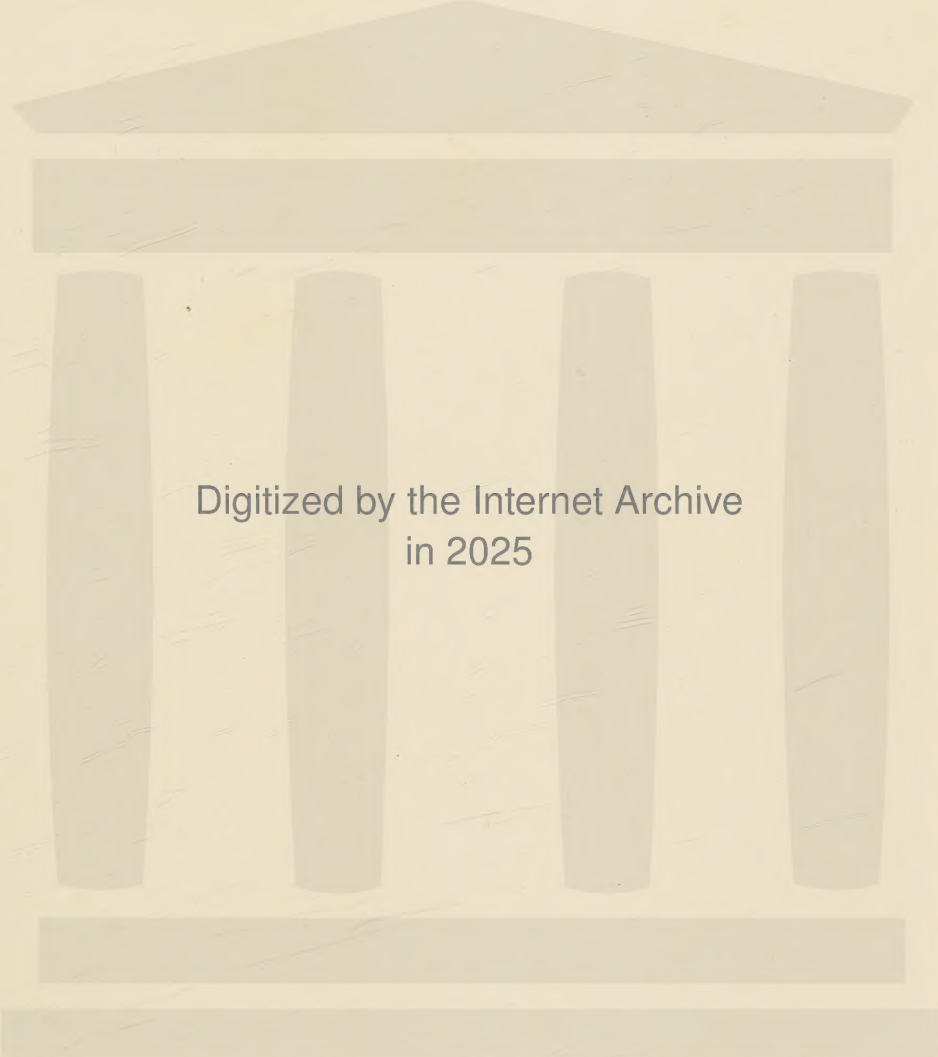


BRITISH MUSEUM QUARTERLY

VOLUME I. NUMBER I.

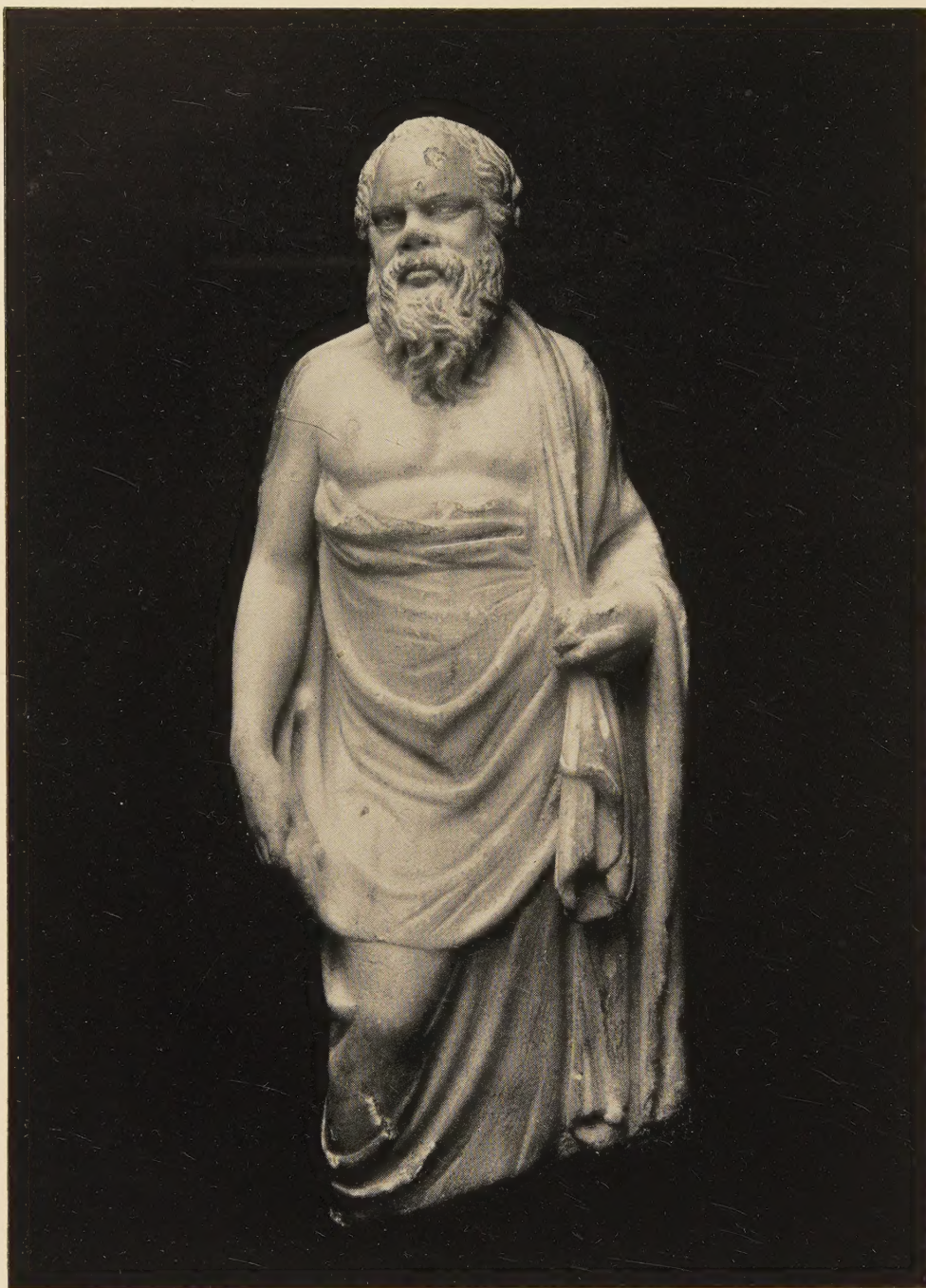
MAY, 1926





Digitized by the Internet Archive  
in 2025





I. SOCRATES

c. 300 B. C.

THE  
BRITISH MUSEUM  
QUARTERLY — No. I

LONDON

PUBLISHED BY THE TRUSTEES

1926

*Sold at*  
THE BRITISH MUSEUM *and by*  
BERNARD QUARITCH 11 Grafton Street W.  
HUMPHREY MILFORD Amen House E.C.4.  
KEGAN PAUL, TRUBNER & Co. LTD.  
39 New Oxford Street W.C. 1.

*Printed in England at the OXFORD UNIVERSITY PRESS*  
*By John Johnson Printer to the University*



# CONTENTS

|                                                                     |               |
|---------------------------------------------------------------------|---------------|
| INTRODUCTION                                                        | <i>page</i> 7 |
| 1. A STATUETTE OF SOCRATES                                          | ,, 9          |
| 2. A ROMAN CINERARY URN OF THE RE-<br>PUBLICAN PERIOD               | ,, 11         |
| 3. MEDIAEVAL BRONZE BOWL                                            | ,, 13         |
| 4. A GOLD BOWL FROM HUNGARY                                         | ,, 14         |
| 5. GOLD ARMLET FROM THE BRITISH<br>BRONZE AGE                       | ,, 14         |
| 6. THE FIRST DRAFT OF JANE AUSTEN'S<br>'PERSUASION'                 | ,, 15         |
| 7. A T'ANG SILVER FIGURE                                            | ,, 17         |
| 8. A T'ANG SILVER HOARD                                             | ,, 18         |
| 9. FRANÇOIS JANINET (1752-1813)                                     | ,, 21         |
| 10. ALEXANDRE - GABRIEL DECAMPS (1803-<br>60). A SOUTHERN LANDSCAPE | ,, 22         |
| 11. THE SEAGER BEQUEST OF GREEK COINS                               | ,, 22         |
| 12. PROTESILAOS AT SCIONE                                           | ,, 24         |
| 13. TACHOS, KING OF EGYPT                                           | ,, 24         |
| 14. A SARUM BOOK OF HOURS OF 1494                                   | ,, 25         |
| ACQUISITIONS OF THE DEPARTMENT OF<br>PRINTS AND DRAWINGS            | ,, 26         |
| RECENT PUBLICATIONS                                                 | ,, 27         |
| AN EXHIBITION OF FINE MODERN<br>PRINTING                            | ,, 29         |
| SUMMER EXHIBITION OF CHINESE PAINT-<br>INGS, ETC.                   | ,, 30         |

## LIST OF ILLUSTRATIONS

|                                  |                     |    |
|----------------------------------|---------------------|----|
| I. STATUETTE OF SOCRATES         | <i>Frontispiece</i> |    |
| II. ROMAN CINERARY URN           | <i>To face page</i> | 12 |
| III. MEDIAEVAL BRONZE BOWL       | „                   | 13 |
| IV a. GOLD BOWL FROM HUNGARY     | „                   | 14 |
| IV b. GOLD ARMLET FROM SELSEY    | „                   | 14 |
| V. JANE AUSTEN'S 'PERSUASION'    | „                   | 15 |
| VI. A T'ANG SILVER FIGURE        | „                   | 18 |
| VII. T'ANG HOARD OF SILVER       | „                   | 19 |
| VIII. Do.                        | „                   | 20 |
| IX. Do.                          | „                   | 20 |
| X. Do.                           | „                   | 21 |
| XI. Do.                          | „                   | 21 |
| XII. 'LA FOLIE'—FRANÇOIS JANINET | „                   | 22 |
| XIII. SOUTHERN LANDSCAPE—DECAMPS | „                   | 23 |
| XIV. GREEK COINS                 | „                   | 24 |
| XV. SARUM BOOK OF HOURS          | „                   | 25 |



# INTRODUCTION

THE Trustees of the British Museum have decided to issue, at quarterly intervals, a periodical publication which will contain descriptions, with illustrations, of the latest acquisitions made by the Departments at Bloomsbury. Up to the year 1921 the Trustees were annually required by the House of Commons to render an 'Account of the Income and Expenditure of the British Museum (Special Trust Funds) for the year ending the 31st day of March — ; and Return of the Number of Persons admitted to visit the Museum and the British Museum (Natural History) in each year from — to —, both years inclusive ; together with a Statement of the Progress made in the Arrangement and Description of the Collections, and an Account of Objects added to them in the year —'. This return, which before the war might vary between 160 and 240 large octavo pages, gave a very complete list of the acquisitions made by the Trustees during the previous year ; but it cannot be said that the descriptions, even of the most important objects, erred on the side of exuberance, and the volume had all the austerity of an unillustrated Blue Book. It was a valuable record, but it was not calculated to stir the emotions.

During two of the war years (1918 and 1919) the Return was cut down to a summary of a few pages, in the interests of economy ; and in 1921 this curtailment was made permanent. The full list of accessions disappeared altogether, and only the briefest reference could be made even to the most important of them. The Trustees have therefore been anxious to have some publication which would represent them more adequately, and which could be exchanged for the similar publications of other institutions. Moreover, with the growing interest taken by the public in museums, it seemed to them that an inexpensive volume, containing descriptions and illustrations of important acquisitions, might be welcome not only to visitors to the Museum, but to those who are unable to come and see the actual objects. It may be predicted that, as the series grows, a set of volumes containing the picked acquisitions in all Departments of the British Museum over a term of years will be a not unimportant addition to the library of Art and Archaeology.

It is accordingly proposed to issue each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum. Other uses may develop in the course of time.

One function of the QUARTERLY to which the Trustees attach considerable importance is that of recording their gratitude to the benefactors of the Museum to whom it is due that the Museum is able to maintain its position. It is often supposed that the Museum is supported by Parliament ; and so in great measure it is : but the grants which Parliament is able to make for the acquisition of objects would not nearly suffice to maintain the Museum in the position which it has acquired among the museums of the world. Even if we leave aside such magnificent benefactions as the Royal Manuscripts, the King's Library, the Grenville Library, the Waddesden Collection, the Franks Collection, the value of each of which would to-day run into six or seven figures, and if we also leave out of account the White and Lean bequests which made possible the latest additions to the buildings of the Museum, the Trustees are indebted, to an extent which few but themselves realize, to a continual flow of gifts from private benefactors. Some of them are canalized through the National Art Collections Fund ; some come from well-known benefactors who never weary in giving to the British Museum ; some come from a multitude, which no man can number, of those who, having something of special value in their possession, are willing to let it become the property of the nation. The QUARTERLY will show, though only to a small extent, the variety and generosity of these gifts, all of which are duly recorded in the Museum registers and on the labels attached to all exhibited objects.

For the form in which these reports are given to the world, the Trustees are and will be indebted to the skill, taste, and care of the Oxford University Press.

F. G. K.



## 1. A STATUETTE OF SOCRATES.

THE Department of Greek and Roman Antiquities acquired in November 1925 a statuette representing the philosopher Socrates, which was found recently at Alexandria, and has been purchased with the aid of contributions from the National Art Collections Fund, Dr. Walter Leaf, and Mr. G. Eumorfopoulos. It is of Parian marble, and stands 11 inches or 27·5 cm. high in its present condition ; its original height must have been about 13 inches, but unfortunately both feet are now missing, together with a portion of the drapery above the left foot. Otherwise the figure is in perfect condition ; the surface of the marble has been highly polished throughout over the flesh surfaces, while the hair, beard, and drapery retain a rough unpolished surface.

The philosopher is represented full-face, with the right leg slightly bent, and wears a chiton or tunic which leaves the breast bare and is gathered at its upper edge in a thick fold just above the waist. Over it a himation or mantle falls over the left shoulder and is draped transversely across the back, where the sculptor has reproduced the effect of a textile fabric by simple means which are surprisingly successful. On the left side the garment is gathered up in a fold and hangs over the left arm, the edge being caught up in the hand, while the beautifully modelled right hand catches up the lower edge above the right knee.

In the face of this figure we seem to have a truer and more lifelike presentment of Socrates than any of the previously known busts had given us, and inasmuch as we have now for the first time a full-length figure of the philosopher, we can feel that he stands before us (although of course on a reduced scale) much as he must have appeared to the eyes of his fellow citizens day by day in Athens. It is interesting to compare the features as here depicted with the frequent references in classical writers, such as Plato and Xenophon, to Socrates' remarkable physiognomy. The head is here decidedly less bald than in most of the existing busts, the hair being smooth, thick, and slightly curling, and coming well down on the temples and ears. This, taken in conjunction with other details, seems to indicate that we have here a less elderly representation of the philosopher than in the other known examples. His baldness is alluded to by Lucian and other writers.

The prominently characteristic feature of Socrates however was his snub nose, to which there are frequent, more or less humorous, references in the Dialogues of Plato and in Xenophon's *Symposium*. In Plato's *Symposium* Alcibiades compares him on this account to Seilenos and Marsyas, and in Xenophon's dialogue Socrates humorously claims for himself advantages in the possession of a nose of this type. In our statuette the breadth and shortness of the snub nose, emphasizing the widespread nostrils, strike us at once as a characteristic feature that was not likely ever to be ignored in any representation of the philosopher.

On the other hand, in the eyes as here represented we fail to distinguish another characteristic on which both Plato and Xenophon lay stress, namely their prominence. But their gentle, benevolent expression justifies the epithet of 'liquid' applied to them by Adamantios, a writer on physiognomy. Nor do we find here the markedly projecting stomach to which Xenophon refers; but this may have been a development at a later stage of the philosopher's life, and in any case we should not expect it to be marked in a man of such ascetic habits of life.

The questions of the date of the statuette and the origin of the type are bound up with that of the introduction of realistic portraiture into Greek art. Portrait-sculpture can be traced back as far as Kresilas, whose head of Pericles was probably idealized rather than realistic, as the British Museum replica shows. At the beginning of the fourth century, however, a portrait of the Corinthian general Pelichos by Demetrios is recorded, which to judge by Lucian's description was an extraordinary piece of realism, more like the work of the post-Alexandrine period. It is probable that this and Seilanon's portrait of Apollodoros, which personified Anger, were really exceptional and in advance of their time. It is in fact possible that the representations of Socrates which probably began to be made about the end of the fourth century had much to do with the transition from the idealized portrait to the realistic. It was Socrates' own demand that the sculptor should express the activity of the soul, and the problem of the Socrates type—how to unite the spiritual beauty and physical ugliness of his person—occupied artists for several centuries.

The Museum statuette must be regarded as the earliest known



representation of the philosopher, dating from about the end of the fourth century B.C., and probably reflecting some famous life-size original such as the statue which according to tradition was made by Lysippos. Whatever its merits as a faithful or pleasing portrait, it is undeniably also a great and beautiful work of art.

H. B. W.

## 2. A ROMAN CINERARY URN OF THE REPUBLICAN PERIOD.

ANOTHER important recent acquisition of the Greek and Roman Department is a Roman cinerary urn, complete except for the absence of its cover, which was purchased in December 1925. It appears to have previously formed part of the well-known Forman Collection at Callaby Castle in Northumberland, the greater part of which was dispersed in 1899, the remainder in the course of last year. It is not however mentioned by Michaelis in his description of sculptures in English private collections, nor by Brunn and Korte in their description of Etruscan cinerary urns.

The urn in its present state measures 2 feet 5 inches by 1 foot 4 $\frac{1}{4}$  inches (73 × 41 cm.), with a depth of 8 inches (20.5 cm.), and is of alabaster and in excellent condition. It appears to be a rare and remarkable example of native Roman art of the Republican period, dating from the third or early second century B. C., a time previous to the advent of Greek influence, when Italian art had freed itself from the trammels of Etruscan conventionality and lifelessness. It is sculptured on the front with a subject in very high relief, the figures being almost in the round, above and below which are architectural borders, the upper in the form of a row of dentils, the lower sculptured with an egg-pattern between rows of pellets.

The subject of the relief is a procession of six horsemen in pairs, preceded by a lyre-player and a flute-player, advancing to the right towards a shrine before which a youth in a short tunic is about to sacrifice a sheep or ram. The shrine is in two storeys, each flanked by pillars, and at the back of the upper storey is a panelled doorway; it is surmounted by a pediment in which is sculptured a snake-footed giant. Of the six horsemen, the nearer ones grasp their horses' reins with their right hands, the left resting on their necks; they wear olive-wreaths round their heads, and are clad in short tunics and cloaks. Their horses are richly caparisoned. Of the others, who

appear to be similarly attired, less is visible ; the two front ones each carry a large palm-branch and the third bears the *fascēs* of the lictor and another palm-branch (incompletely rendered). The two musicians each wear a long tunic and a mantle gathered up round the waist. There are considerable remains of red colour and gilding on the figures, especially on the saddle-cloths and headstalls of the horses, and on the flutes, which have been gilt. Neither in style nor in subject does there appear to be any parallel to this scene in existing monuments.

It is however fortunately possible to suggest an explanation of the scene depicted, which is obviously some kind of cult or religious ceremony. It seems likely that it represents the *transvectio equitum*, or parade of the Roman Knights, which took place every year on the Ides of July, in commemoration of the victory won at the Lake Regillus with the aid of the Great Twin Brethren. Dionysius of Halicarnassus tells us that after the battle the Roman people instituted a yearly ceremony in which the leaders of the equestrian rank progressed through Rome on the anniversary of the fight, wreathed with olive and wearing crimson *trabeae*, and visited various shrines on their way in different parts of the city. If this interpretation is correct, the scene would be an interesting illustration of Macaulay's well-known poem, which was probably based on the passage to which reference has been made.

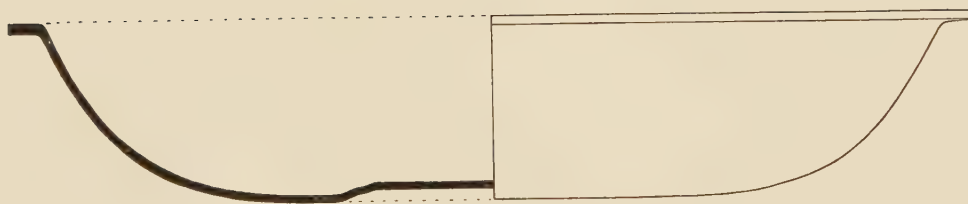
Apart from the interest of the subject, this monument is of great importance for its place in the history of Roman art. It yields further evidence of the existence of a native art, independent both of Greek and of Etruscan influences, which was distinguished by its straightforward and unpretentious simplicity. This art is perhaps most fully represented by the series of Italic gems of the Republican period, though even in these the influence of Greece or Etruria is often visible ; but better still by one or two isolated works such as the Arringatore in the Archaeological Museum at Florence, or the remarkable bronze head of a Roman priest wearing the *tutulus* in the British Museum. There are possibly others in Italian museums yet unrecognized. But the Museum cinerary urn is well worthy to be studied in comparison, on the one hand with the dull and lifeless compositions of genuine Etruscan work, on the other hand with the sophisticated products of the Roman Imperial period. H. B. W.





II. ROMAN CINERARY URN

3rd-2nd cent. B. C.



### III. MEDIAEVAL BRONZE BOWL

12th cent.



### 3. MEDIAEVAL BRONZE BOWL.

THE bronze bowl illustrated in the accompanying figure was presented in 1925 by Miss Lawrence in memory of her grandfather, Mr. W. L. Lawrence ; it had been in her family for more than sixty years. It was found in the summer of 1824, with another bowl of exactly the same character,<sup>1</sup> in the river Severn during the digging of the foundations for the Haw bridge at Tewkesbury. Both bowls are engraved with mythological subjects, each medallion being surrounded by a Latin hexameter describing the subject within it. In the centre is Scylla, daughter of Nisus, King of Megara, cutting off a lock of her father's hair. In the surrounding medallions, beginning from that immediately above Scylla, and proceeding to the right, we see the following subjects ; the rape of Ganymede ; Ganymede acting as cupbearer to the gods ; Proserpine sanctioning the release of Eurydice from Hades ; Eurydice snatched back by Death ; Ceres instructing Triptolemus how to save the victims of famine ; Triptolemus mounted on a dragon and scattering corn. The style of the figures is crude, and the heads in some cases verge on the grotesque, so much so that on the discovery of the bowls local opinion was inclined to regard them as forgeries. A careful study, however, leads to an opposite conclusion. The Latin verses are composed in the manner of the twelfth century, a time in which mythological subjects of precisely this kind were very popular ; the details of costume are in keeping ; the seraphs in the spandrels between the medallions are not abnormal. It may further be noted that there is a close similarity between some of the faces and those on a bronze bowl engraved with subjects from the *Achilleis* of Statius in the Cabinet des Médailles in Paris, a bowl which shows other affinities in points of detail. The idea that a would-be forger a hundred years ago could have found a scholar so deeply versed in the art and literature of the Romanesque period as to compose hexameters and designs consistent in all their essential qualities may safely be dismissed, the more so as the bowls were sold by the finders for sums which would not have repaid a tithe of their cost, had they been recently made.

Bronze bowls of this shape were used chiefly as finger-bowls for

<sup>1</sup> Presented to the Museum by Sir James Agg Gardner, M.P., in 1921 (*Archaeologia*, LXXII, pp. 140 ff.)

washing the hands at meals. They were often made in pairs or sets, and the two examples from the Severn, which form a pair, may have been associated with others. It is useless to speculate whether they belonged to the priory of Deerhurst, which down to 1250 was subject to the Abbey of Saint-Denis in France ; nor is it possible to say where they were produced. An English origin is possible ; but the chief centres of manufacture for such objects appear to have been in the valleys of the Meuse and the Rhine. The date is the first half of the twelfth century.<sup>1</sup> O. M. D.

#### 4. A GOLD BOWL FROM HUNGARY.

TWO gold specimens of about the same date have recently been acquired for the Department of British and Mediaeval Antiquities, the more important being one of several embossed bowls found about 1912-13 at Angyalföld, Budapest, Hungary. Though of barbaric workmanship, these were apparently copied from classical models derived from Italy, and are attributed to the Hallstatt culture (perhaps the first appearance of the Keltic-speaking people) of central Europe, about the ninth century B.C. The pronounced shoulder is seen on many of their pottery vases, and embossed studs between dotted lines are found on many bronzes of the period at Hallstatt itself, in the Salzkammergut, Upper Austria. The angular handle is twisted like the collars called torcs common in Britain, and retains four loose gold rings of lozenge section, the purpose of which is not obvious. Its weight is  $8\frac{1}{2}$  oz. Troy, and height about  $3\frac{1}{2}$  inches : the foot is hollowed, but stability is impaired by the single handle and its rings, so that it must have been used only in the hand, and hung up when not in use. R. A. S.

#### 5. GOLD ARMLET FROM THE BRITISH BRONZE AGE.

THE beach between Selsey and Bognor has produced a good deal of scrap-gold in association with coins of the local British chieftains Tincommius, Verica, and Eppillus (sons of Commius, who was a contemporary of Julius Caesar), specimens being exhibited in the Iron Age Gallery, Case 29 ; but the gold bracelet found about

<sup>1</sup> The diameter of the bowl is 10·3 inches.





IV *a.* GOLD BOWL FROM HUNGARY



IV *b.* GOLD ARMLET FROM SELSEY





10 feet from high-water mark on the east side of the Bill in September 1925 is of earlier date and in perfect condition. It had probably been lying there since the ninth century B.C., dating a little before the close of our Bronze Age ; and though there are several specimens of the same general form in the Museum, this is a new variety with a shallow groove on the inner face to economize the metal and perhaps to reduce the weight while retaining a massive appearance. The surface is quite plain, as is usually the case, and the weight is 4 oz. 12 dwt., rather heavy for a bracelet that was probably a permanent ornament, as the wrist could only be inserted by bending the terminals apart. The finding of the Coroner's Jury was that the object was Treasure Trove, and the purchase was made in January through H.M. Treasury.

R. A. S.

## 6. THE FIRST DRAFT OF JANE AUSTEN'S 'PERSUASION'.

UNTIL recently the Museum possessed only one letter in Jane Austen's writing (Add. MS. 36525, f. 7). It has now acquired by purchase the first draft of a part of *Persuasion* (Egerton MS. 3038), two letters and the collections of opinions on *Mansfield Park* and *Emma*, all autograph (Add. MS. 41253 A), and, by the generous gift of Mr. J. Pierpont Morgan, a number of copies of letters and notes bearing on the novels (Add. MS. 41253 B). These all come from the collection hitherto preserved in a branch of the family, an account of the present owners of which is given by Mr. R. W. Chapman in a letter to the *Times Literary Supplement*, 14 Jan. 1926. The MS. of *Persuasion* is endorsed, on an attached slip, 'The contents of this Drawer for Anna', no doubt the niece of the novelist, the elder daughter of James Austen, afterwards Mrs. Ben Lefroy.

The fragment of the first draft of *Persuasion* is of particular interest as being the only surviving MS. of any part of the six major novels. That book is the latest in date and certainly one of the most admired of her works. For, though written in the decline of her physical powers, yet in the firm grace of the writing and a certain sweet autumnal tone of sentiment it possesses a distinct and delightful character among its fellows. We may count ourselves fortunate in the opportunity to watch, within defined limits, the growth of the

book and to observe the faultless tact in progressive alteration by which the final perfection is achieved.

*Persuasion* appears to have been taken in hand at Chawton in the summer or autumn of 1815. On the evidence of the present MS. the first draft was completed on 18 July 1816 (or, as we shall see, perhaps a little later). Miss Austen, according to J. E. Austen Leigh's *Memoir*, felt that the conclusion was too tame and flat, and, retiring to bed one night in low spirits, awoke next morning to a brighter inspiration and, with a revived sense of power, recast chapter X in the form in which we now have it. The work was concluded about the middle of August, and the book was published posthumously with *Northanger Abbey* as vols. iii, iv of the edition of 1818.

The text is written without paragraph division in a small, neat, slanted hand on both sides of sixteen leaves of paper, cut down from foolscap watermarked 1812 to a small size, 6 inches in height by a little more than  $3\frac{1}{2}$  inches in width. It was Miss Austen's practice to use such small paper, as it could be easily thrust out of sight on any sudden interruption. The text is considerably corrected, deletions being effected by a firm, continuous stroke and the corrections interlined; in one case an emended passage is written on a slip of paper pasted down on the face of the page of writing.

The MS. contains chapters X and XI of the first draft, which were expanded into chapters X–XII of the second volume of the printed edition, thus equalizing the number of chapters in the two volumes. Except for an addition to be noted later the last chapter was retained in much the same form. But chapter X was expanded into chapters X and XI, an entirely new turn being given to the denouement of the story. The explanation between Anne Elliot and Captain Wentworth in the first draft takes place in Admiral Croft's lodgings and is precipitated by a discussion over the tenancy of Kellynch Hall. The admirable comedy of the Musgroves' visit to Bath and the dramatic device of the love-letter provoked by the conversation between Anne and Captain Harville belong to the livelier inspiration of the second version. One passage only survives there—Captain Wentworth's explanation of his conduct—and that is enlivened by the throwing of a greater proportion of it into direct in place of the original indirect narration. Moreover the passage, 'He was very eager—my



last day in Bath', was an afterthought, written on two blank leaves at the end of the quire after the first draft had been completed. The last chapter was originally ended with a 'Finis' on 16 July 1816. But two days later Miss Austen obliterated the few concluding lines and added overleaf the final paragraph as it stands in the edition, with the colophon 'Finis. July 18. 1816.'

This draft was printed in the *Memoir*, 2nd ed., 1871, pp. 167-80, without indication of the corrections, and reprinted thence in Mr. R. W. Chapman's Oxford edition, v, 1923, pp. 253-63. R. F.

## 7. A T'ANG SILVER FIGURE.

THE mortuary figurines of the T'ang period (A.D. 618-906) which we have received hitherto from China have been mostly of earthenware: but we knew that they were also made in the more precious materials from sumptuary decrees<sup>1</sup> of the seventh and eighth centuries forbidding the use of wood, gold, silver, copper, and tin for that purpose, and from a story in the tenth-century *Kuang i chi*<sup>2</sup> which tells of 'hundreds of gold and silver images of men and horses' in a certain grave. We learn elsewhere that, besides being illegal, it was considered inexpedient to supply the dead with such extravagant tomb furniture, as it led more often than not to his resting-place being defiled by robbers.

Under the circumstances it is not surprising that we have had to wait a considerable time for the finding of a silver tomb statuette such as that illustrated in Plate VI. This statuette is reputed to have been found with others in a tomb of the Sui period on the Mang Shan, a great burial-ground, near the ruins of Loyang, in Honan. There is nothing inherently improbable in its belonging to the Sui dynasty (A.D. 589-618), but in the absence of a more precise account of its discovery we prefer to class it with the T'ang pottery statuettes. To these it has very obvious affinities, and indeed one could find in our collections pottery figures of ladies of the harem almost exactly similar in every detail of posture and dress, with the same long robe with high waist and belt ending in long pendant ribbons, the scarf draping the shoulders and falling under the arms, the hands clasped inside the sleeve in an attitude of deference, and

<sup>1</sup> J. J. M. de Groot, *The Religious System of China*, vol. ii, p. 696. <sup>2</sup> *Ibid.*, p. 809.

the same peaked head-dress ; and to complete the parallel there is pigmentation—green, red, and white—of the surface. It was moulded in two sections and vertical seams are visible on the sides.

Height 8·3 inches.

R. L. H.

## 8. A T'ANG SILVER HOARD.

IT can hardly be doubted that the Chinese of the T'ang dynasty (A.D. 618-906) were the most cultured people of their age. Their literature, painting, and sculpture reached a standard rarely equalled in China and not often surpassed in any other land ; and we are gradually learning that in the minor arts as well the T'ang craftsmen were masters of their trade. We have convincing proof of this in the abundant tomb pottery, in the rarer bronzes and jades, in the miscellaneous objects found by Sir Aurel Stein in Central Asia, and more especially in the wonderful collection of eighth-century art in the Shoso-in, at Nara, Japan.

We were, then, quite prepared to find that the gold- and silver-smiths' work of the period was of superior quality both in workmanship and design. Indeed we had already seen a few small pieces of exquisitely wrought T'ang silver, but the T'ang gold and silver work was bound to be rare for reasons given in the preceding note on a T'ang silver figure. No hoard of Traprain dimensions has been found as yet, and it is doubtful if there is any group of T'ang silver outside Nara which is comparable in importance with the fifteen vessels recently bought by the British Museum, with help from a number of generous contributors.

These fifteen vessels are stated to have been found in a tomb in the Pei Huang Shan, near Hsi-an Fu, Shensi. Such at least is the account given by the vendors ;<sup>1</sup> and it is difficult at this distance to confirm it. But that they all belong to one burial was self-evident from the surface incrustations, which were obviously of the same nature in each piece. These incrustations have now been cleaned off in the chemical laboratory from all but one object, which remains as a record of the condition of the silver when acquired ; and in the cleaning process many details of decoration previously invisible have emerged with perfect clearness. The gain has been incalculable.

<sup>1</sup> Catalogue of Ancient Chinese Bronzes, &c., Exhibition, December 1925. Yamanaka & Co., Ltd.





VI. CHINESE SILVER FIGURE  
T'ang Period



a.



b.

VII. A T'ANG HOARD OF SILVER



Six plain lobed pieces (not figured here) appear to belong to one service, and perhaps the wine ewer goes with them. An inscription incised on the foot of one of them states that it was 'made to the order of the great officer (*T'a Fu*) Wang in the fourth year of Ch'ien Fu. Weight (according to the standard of) the Public Office of the Municipality: 2 taels  $\frac{1}{2}$  candareen.'<sup>1</sup> The date corresponds to A.D. 877.

Of the other and more ornamental specimens the oblong dish and the bottle-shaped vase (Plates VII a, VIII b) are decorated with the same central design, in which a dismounted horseman is seen approaching a man fishing in a river. This apparently represents the story of the virtuous sage, Chiang Tzū-ya, whom the Emperor Hsi Po, founder of the Chou dynasty, discovered fishing and called away to be his adviser. He is the hero of many legendary stories.<sup>2</sup>

Both these pieces are remarkable for their form and workmanship. The bottle is of the kind which one sees in the hand of sculptured stone figures of the Sui and T'ang dynasties and which also appears in T'ang pottery. The whole surface is lightly gilt and there is heavier gilding on the incised designs to give them prominence. On the shoulder is a band of repoussé ornament, flying birds and budding sprays, relieved on a finely pounced ground which reflects the light like satin.

The dish is gilt only on the reliefs and on the main features of the engraved design, of which the ground is stamped all over with tiny circles: a similar 'fish-roe' diaper<sup>3</sup> forms the ground for the repoussé scrolls on the rim. The border of the central design with oblique petals which look like gadroons, the ogee frame of

<sup>1</sup> 乾符四年王大夫置  
造

鎮司公廩重二兩半分

translated by Dr. Lionel Giles. As to the weight of this piece in modern times, it is 2.73 oz. 2 taels  $\frac{1}{2}$  candareen would equal to-day 2.673 oz. av. according to the modern Treaty weights; but both weights and measures have always varied in China, both in periods and localities.

<sup>2</sup> See W. F. Meyers, *Chinese Reader's Manual*.

<sup>3</sup> A silver arrow-vase in the Shoso-in has engraved figure subjects and a groundwork of fish-roe diaper similarly stamped: see *Toyei Shuko*, Fig. 74. A gold vessel in the same treasury similarly diapered is illustrated, *ibid.*, Fig. 170.

the rim and its inner border of pearl pattern combine to give this piece a curiously European appearance.

The other dish of similar form (Plate VII b) has foliage scrolls and parrot-like birds engraved in the centre and repoussé scrolls with birds on the rim, the ground throughout being stamped with fish-roe diaper. In this case there is no gilding. On the bottom is scratched the name Wang Ts'ung-yo,<sup>1</sup> which only appeared after cleaning. It seems likely that this gives the personal name of the Ta Fu of the previous inscription.

The vase with foliate lip (Plate VIII a) is decorated only on the body, where there is a band of the twelve Zodiac animals delicately engraved between two incised wreaths. It will be noted that the dragon has only two claws on each foot, and that he is spouting a stream of water from his mouth as becomes the bringer of rain. The gilding is similar to that on the bottle.

The beautiful six-foil bowl (Plate IX b) has a repoussé design on the bottom similar in many details to that on the rim of VII a but with the parrot-like birds of VII b among the scrolls; on the sides are engraved sprays and a border of halved blossoms on a fish-roe ground.

The oblong quatrefoil cup (Plate IX a) has a rather complex form not unknown in T'ang ceramics.<sup>2</sup> The ornament framed by raised borders is stamped and incised as on the dishes, and there is a repoussé rosette in the centre: on the end lobes are two *ju-i*-shaped panels, in one of which is a figure striding through a landscape with a bundle of faggots on his back—probably Chu Mai-ch'ên, the wood-cutter, who became minister; and in the other is the same figure arguing with his wife. Here as on VII a and VIII b there are oblong cartouches beside the figures, evidently intended for names but left blank. The design on the bottom inside suggests a large lotus leaf with edges curled over. It is utilized again to ornament the foot. The principal parts of the design are gilt.

On the lid of the round box (Plate X b) are repoussé lions and phoenixes, the ground covered with an engraved pattern of

<sup>1</sup> 王從約

<sup>2</sup> Catalogue of the Eumorfopoulos Collection, vol. i, p. 393. A plain silver cup of the same form in the Shoso-in is figured in *Toyei Shuko*, Fig. 172.





*a.*

*b.*

VIII. A T'ANG HOARD OF SILVER



*a.*



*b.*

IX. A T'ANG HOARD OF SILVER





*a.*



*b.*

X. A T'ANG HOARD OF SILVER



XI. A T'ANG HOARD OF SILVER



phoenix tail feathers. The small round bowl (Plate X a) has a narrow concave base and the sides carefully worked in a basket pattern which is carried out in the border of the rim. Cups of this corn-measure form and design are known in Sung porcelain.

The ewer (Plate XI), too, is of a form seen in the ceramic wares. The flat scroll handle ends in a palmette and at the base of the octagonal spout is a rosette-shaped pad. The lid is secured to the handle by an ingenious sliding attachment. R. L. H.

#### 9. FRANÇOIS JANINET (1752-1813).

*LA FOLIE*, after J. H. Fragonard. Colour print from several plates. Plate,  $11\frac{1}{2}$  by  $8\frac{1}{8}$  inches; subject (oval)  $8\frac{1}{4}$  by 7 inches. Purchased, December 1925, with the companion print, *L'Amour*.

These two engravings, rendering as they do with unrivalled skill the light and airy touch of Fragonard, are among the very finest examples of French colour-printing in the hands of one of its greatest masters. The only engraver who can be called a rival of Janinet is Debucourt, who was a greater artist in that he himself designed as well as engraved the best of his plates, but as a technician cannot be said to rank above Janinet. The process employed by the French engravers in colour of this period was much more elaborate and scientific than that used by their contemporaries in England, who left to the printer the task of applying the local colours (*à la poupée*) to the single plate, which needed to be painted up afresh with coloured inks in every interval between the pulling of two impressions. In France, on the other hand, after the whole composition with its shadows had been engraved on a single plate, other plates were engraved to correspond to every colour that had to be used in reproducing the original, except when a tint like green could be obtained by a mixture of the colours printed from the blue and yellow plates. By the care employed to secure the perfect register of the several plates, nothing was left to chance, and a perfectly even *tirage* of many impressions could be secured.

These two engravings were published in 1777, the companion print (*L'Amour*) to that here reproduced being actually dated. This impression of *La Folie* bears Janinet's autograph signature on the back.

The collection of French eighteenth-century engravings in the Department is very incomplete, but every possible advantage has recently been taken of opportunities to add to it. A complete set of the famous *Monument du Costume*, after Freudeberg and Moreau le Jeune, and numerous single specimens both of line engravings and colour prints of the same period, have been secured within the last few months. C. D.

10. ALEXANDRE - GABRIEL DECAMPS (1803-60). A SOUTHERN LANDSCAPE.

CHARCOAL, water-colours, and body-colours. Signed 'D.C.' 9 $\frac{7}{8}$  by 16 $\frac{1}{2}$  inches. Purchased in January 1926 by aid of the H. L. Florence Fund (bequeathed to the Museum in 1916).

A very fine example of the landscape style of a painter of the Romantic period, who was chiefly famous, since his first journey to Asia Minor in 1827, for his pictures and drawings of Oriental subjects. Decamps is very well represented in the Wallace Collection, which contains no less than twenty-eight examples of his work. In the Department of Prints and Drawings he has hitherto been represented only by a few small drawings of women, children, and animals, and by a fairly good collection of his original lithographs. This drawing has been described, erroneously, as a study for Decamps' large picture in the Louvre, 'Marius defeating the Cimbri near Aix in Provence', which was exhibited in the Salon of 1834. While it differs in every detail of the actual composition from this picture, for which there is a study in charcoal in the Musée Bonnat at Bayonne, the drawing offers so much resemblance in proportions, subject (apart from the figures), and above all in its rich, though sombre, colour and stormy sky, to the picture in the Louvre, that it may very well be a first idea for the landscape setting of the 'Defeat of the Cimbri', and may date from Decamps' journey to Provence and Italy in 1832-3. C. D.

11. THE SEAGER BEQUEST OF COINS.

THE collection bequeathed by Mr. Richard Berry Seager to the British Museum, though covering the whole field of ancient numismatics, is especially remarkable for the Cretan coins,





## LA FOLIE

*Paris chez M. le Comte de Montfort, Libraire, au 1<sup>er</sup> et de la rue de la Harpe, chez M. J. Janinet à la Ville de Rouen.*

XII. LA FOLIE, by JANINET after FRAGONARD



XIII. LANDSCAPE *by* A. G. DECAMPS



obtained chiefly in the island in which he had done so much work as an excavator. The acquisition greatly strengthens the Museum series, adding many varieties and thus contributing to the formation of sequences and the chronological classification of the very difficult Cretan coinage. But it also contains a number of pieces of outstanding interest, of which the most important is perhaps a unique and hitherto unrecorded stater of Sybrita (Plate XIV, no. 1). Nothing earlier than the fourth century from this mint has hitherto been known; the style of the new coin dates it about 420 B.C. It shows a seated Hermes—the slight foreshortening is quite in the Cretan style—and a winged hippocamp, a marine type which indicates that Sybrita, lying though it did in the mountains, must about this time have extended its territory to the sea. Such an extension, carrying with it increased commercial activity, would in itself account for the initiation of a coinage. Incidentally the name is written with a *p* instead of a *b*, a form for which there is no other authority, but which suggests connexion with the mythical youth *Siproites*. Another unique Cretan coin is a silver stater of the town of Arcadia, of which only smaller denominations have hitherto been recorded (no. 2). The head of Zeus Ammon possibly points to Cyrenaica, Cretan relations with which are occasionally reflected in the style or types of the coinage of the island. Another unique stater (no. 3), with the obverse type of Europa riding on the bull, and a head of Hermes on the reverse, has a baffling inscription; owing to an older coin having been used as a blank, the letters are confused, but the mint of Phaestus seems to be indicated rather than Gortyna. Both cities used these types. Other staters from the Seager collection, though they contribute nothing new to our stock of knowledge, add to the number of rarities in the Museum series; such are the stater of Chersonesus with the head of Artemis or Britomartis and seated Apollo (no. 4); that of Olus with the head of the same goddess and a seated Zeus copied from the coinage of Alexander (no. 5); those of Cydonia, with the heads of Maenads, one (signed by the engraver Neuantos) with Kydon stringing his bow on the reverse (no. 6), the other with the same founder-hero as an infant suckled by a bitch (no. 7).

G. F. H.

## 12. PROTESILAOS AT SCIONE.

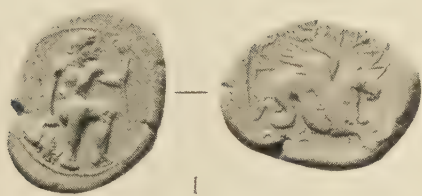
ONE version of the legend of the hero Protesilaos, preserved by the mythographer Conon, records that on his return from Troy, with Priam's sister Aethilla as a prisoner on board, he landed on the coast of Pallene between Scione and Mende. While he and the men went inland to find water, Aethilla persuaded the other women to burn the ships. Thus Protesilaos, unable to get away, stayed and founded Scione. Of the rare tetradrachm, dating from about 480 B.C., which has been recently acquired (Plate XIV, no. 8), some three other specimens appear to be known. But the inscription which takes the place of supports to the crest of the helmet, running from right to left between crest and bowl, even if its presence was suspected, had not been correctly read until the present specimen was cleaned. It gives the name Protesilas, retrograde. On the reverse is the stern of his ship; certain unusual features, such as the spear erect on deck, suggests that what is represented is not an ordinary ship but some monument of the hero. At his shrine at Elaeus in the Thracian Chersonese he was represented standing on the prow of his vessel. Incidentally, the decipherment of the inscription definitely disposes of the attempt made by Svoronos to attribute these coins to Cius in Bithynia.

G. F H.

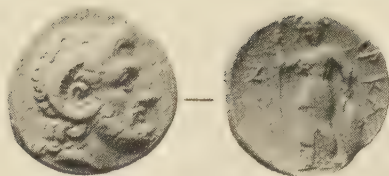
## 13. TACHOS, KING OF EGYPT.

BY the generosity of a friend of the Museum, the apparently unique gold stater illustrated in Plate XIV, no. 9, was recently secured, and takes its place as the earliest coin, properly speaking, to which a definite Egyptian attribution can be assigned. It was, it is reported, found at Memphis, and it is a fairly close imitation of the types of the Athenian silver (not gold) coins circulating in Egypt (as we know from various finds) in the fourth century. But on the reverse, where the owl should be accompanied by an olive-spray and the abbreviated name of Athens (AΘE), we have an Egyptian papyrus-plant and the letters TΑΩ (the genitive of the name Ταώς). The weight is not that of an Attic gold coin, but corresponds to that of the Persian gold daric, the dominating gold currency of the time. The name is certainly that of the

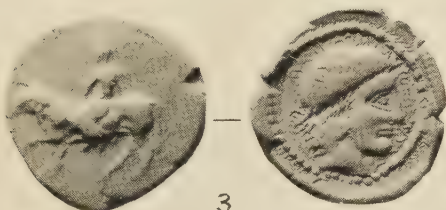




1



2



3



4



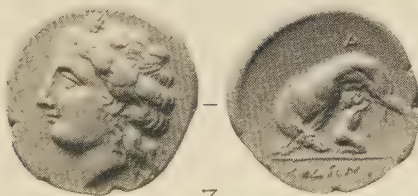
5



6



9



7



8

#### XIV. GREEK COINS





Egyptian Pharaoh, whose name is sometimes written as above, sometimes as Ταχώς. In the revolt of the Satraps against the Great King in 361 B.C. he played a somewhat unfortunate part, which need not here be described. But it is known that his troops consisted largely of Greek mercenaries under the Athenian Chabrias and the Spartan Agesilaos, and there can be no doubt that in this coin we have a relic of the money which he struck to pay these men. One of these coins would have been the ordinary soldier's pay for a month.

G. F. H.

#### 14. A SARUM BOOK OF HOURS OF 1494.

THE Department of Printed Books acquired, early this year, what appears to be the only known copy of the book of Hours for Sarum use printed by Philippe Pigouchet at Paris in 1494 for the Rouen bookseller Jean Richard. This is the earliest foreign-printed edition that survives in more than a few fragments, and is possibly the earliest French-printed edition on record. Pigouchet printed at least four other editions in the remaining years of the century, but is not otherwise known to have worked for Jean Richard; the latter, however, commissioned various works for the English market from other printers at Paris and Rouen.

The present book, which is on vellum, presumably comprised when perfect 136 leaves (sig. A—R<sup>8</sup>); but now lacks the first quire, which would contain part of the calendar, an almanac, and no doubt a title. Each type-page (26 lines, 58 mm. broad) is enclosed in woodcut borders in Pigouchet's usual style; and there are sixteen larger and many smaller cuts, carefully coloured. Prayers in English occur here and there; but, as is so often the case, these have suffered at the hands of compositors ignorant of the language. The type used is No. 3 of Proctor's list, with a small quantity of No. 2. On a fly-leaf of this copy is the manuscript note of ownership: 'Liber Johñis Georgii Armigeri. 1495. de Cirencestr. et Bawdington.'

The Department has also recently acquired two very rare English poems: the first edition (1726) of Swift's 'Cadenus and Vanessa', and Dryden's poetic address 'To my Lord Chancellor' (1662), which is by far the scarcest of that poet's early pieces. R. F. S.

## ACQUISITIONS OF THE DEPARTMENT OF PRINTS AND DRAWINGS

A PARCEL of German woodcuts presented on the last day of 1925 contained, in addition to many illustrations from fifteenth-century books and a fine ornamental composition by H. S. Beham (a panel with a shield supported by tritons, Pauli 1348), the *St. James the Less* from an exceedingly rare set of Apostles, of which the Department possessed hitherto only one specimen. These Apostles, large figures with a white background, unsigned, are attributed doubtfully to Balding in the catalogue of his work in Meyer's *Künstlerlexikon*, and are to be found at Basel, Berlin, and Karlsruhe. Their authorship is a problem which has yet to be solved.

The acquisitions of the first quarter of 1926 have been mainly of modern art, including a complete set of etchings by Queen Victoria and Prince Albert, the gift of H.M. the King; two drawings, fourteen etchings, and ten lithographs by Francis Sydney Unwin (d. 1925), bequeathed by the artist; and a large gift of modern prints and drawings, both British and foreign, presented by the Contemporary Art Society. The drawings include examples of Picasso, Ricketts, Neville Lewis, Rodney Burn, and Clara Klinghoffer. Among the prints, fifty-five in number, are fine etchings by Besnard ('*Dans les Cendres*'), Coussens, Bauer, Austin, and Griggs; lithographs by Baltus, Belleruche, Blampied, Matisse, and Van Hoytema; colour-prints by several British and foreign artists; and many examples of modern woodcuts of the British, French, Italian, and Scandinavian schools. This is the fourth gift made by the Contemporary Art Society since a special Print Fund was founded as a branch of the Society's activities in 1919.

Other gifts of modern work include book-plates by J. F. Badeley; groups of etchings by A. Briscoe, I. Macnab, and Malcolm Osborne, R.A.; two engravings by J. E. Laboureur; colour-prints by Miss E. York Brunton and E. A. Verpilleux; a lithograph by



Maurice de Vlaminck ; and two lithographs by John Sargent, R.A., of which only two impressions exist.

A special feature in that section of the exhibition recently arranged which contains new acquisitions is the first collective exhibition of the French drawings purchased since 1919 by aid of the H. L. Florence Fund. It includes drawings by a large variety of old and modern masters from Le Sueur and Nanteuil to Degas, Seurat, and Vallotton.

C. D.

## RECENT PUBLICATIONS

THE new edition of THE TREASURE OF THE OXUS (price £1 15s.) is very much more than a re-issue of the original publication, which appeared in 1905. The first edition, in addition to the catalogue of the objects comprising the Treasure, included descriptions of examples of Sassanian and other allied metal-work, which, like the Treasure itself, had become the property of the Trustees through the liberality of Sir A. W. Franks. This section has now been extended by the addition of descriptions and photographs of objects of the same class acquired since 1905, some of which are of considerable importance. In addition, Mr. O. M. Dalton, the original author, has completely rewritten his introduction (extending to 76 pages) in the light of the fullest knowledge now obtainable. It includes a history of the Treasure (found in uncertain circumstances in 1877, looted by robbers on its way from Kabul to Peshawar, recovered for the most part by the energy of a British political officer, Capt. F. C. Burton, sold, after a residence at Rawalpindi during which the activity of imitators was at work, to General Sir Alexander Cunningham, and finally bought by Sir Wollaston Franks), a full discussion of the art of the Achaemenid period to which it belongs, and of the Scytho-Siberian objects associated with it, and a survey of the metal-work of all the vast area stretching from the Caucasus to the Indus, and covering five centuries on either side of the Christian era, which are connected with the names of Bactria, Gandhara, the Punjab, and the Parthian and Sassanian kingdoms. The interest of the survey stretches even further, for it is now clear that the Scytho-Sarmatian art was in touch not only with Achae-

menid Persia on one side but with Teutonic Europe on the other. Recent acquisitions by the Museum strikingly illustrate the connexion between Sarmatian and Anglo-Saxon art in the sphere of metal-work.

**T**HE CATALOGUE OF IRISH MANUSCRIPTS IN THE BRITISH MUSEUM (2 vols., price £2 each) has had a long drawn out and rather melancholy history. It was begun just forty years ago by Standish Hayes O'Grady, who completed the greater part of one volume by 1892. These sheets have long been available for the use of students, and some libraries have sets of them. O'Grady unfortunately was unable to continue his task ; attempts to secure a successor to him failed for various reasons, and it was not until the Museum obtained a Celtic scholar of its own, in the person of Mr. Robin Flower, that it was possible to resume the interrupted work. The war delayed matters still further, but at last two volumes have now appeared. The first (except a few pages, which can be obtained on application by those who possess the sheets already issued) is the work of O'Grady, the second is by Mr. Flower. The two between them give full descriptions, classified according to subjects, of all the Irish MSS. in the Museum. A third volume will contain a general introduction and the index.

**T**HE new edition of the CATALOGUE OF ENGRAVED GEMS (price £2 10s.), by Mr. H. B. Walters, replaces the original Catalogue of 1888 by Mr. A. H. Smith, and is based largely on materials collected by Mr. Smith himself before his retirement. Egyptian and Oriental gems from Greek sites are included. The volume deals not only with the gems in the Department of Greek and Roman Antiquities, but also with those which, either as having been found in Britain or as being set in medieval rings or for other reasons, have their home in other departments. There are forty-four plates, representing about 1,800 gems, from the Middle Minoan period to the Roman empire, including one page of Babylonian and Hittite cylinders from Cyprus.

**O**THER publications include a new edition of the STONE AGE GUIDE, revised and enlarged by Mr. R. A. Smith, and with thirty-two additional illustrations ; and a Guide to the drawings

of Claude Lorrain, now on exhibition in the Department of Prints and Drawings, with a complete list, by Mr. A. M. Hind, of the drawings of Claude in the department.

REPRODUCTIONS issued during the first quarter of the year include two large reproductions in colour of Chinese paintings (25 by 20 inches), price 5s. each, namely, the Fairy Lao Yu with a Phoenix, by Wu Wei (1458-1508), and a Portrait of a Lady, by Hsu Fang (1621-94); two sets each of six coloured postcards, of the new enlarged regulation size, dealing respectively with Turkish Pottery and Wedgwood Jasper ware, price 1s. each; one set of 15 monochrome postcards illustrating Early Clocks, price 1s.; and reproductions of the Socrates statuette in three styles, viz. full-size photogravure, price 5s., medium size (12 by 10 inches), uniform with *Marbles and Bronzes*, price 6d., and postcard size, price 1d.

## AN EXHIBITION OF FINE MODERN PRINTING

AN exhibition of Twentieth-century English Printing has been arranged in the King's Library, the exhibits being chosen as far as possible to illustrate variety in typographical work and to constitute a representative selection from the work of different presses. As only a limited number can be shown at a time, it is proposed to vary the selection occasionally as opportunity offers.

The exhibition begins with William Morris's *Hopes and Fears for Art*, reprinted in 1902 at the Chiswick Press with the 'Golden Type' designed by Morris for the Kelmscott Press—thus connecting modern typographical work with the man responsible for the revival of fine printing. With this are exhibited two volumes of the Bible printed by T. J. Cobden-Sanderson and Emery Walker at the Doves Press in 1905-6 (showing the printing of the Old Testament as a connected narrative and the Psalms as poems), and a Bible issued by the Nonesuch Press in 1925.

The subsequent exhibits illustrate the following classes and varieties of typographical work:

1. Books for public and private devotion, including two fine Church of England Service Books by the Oxford University Press,



and products (including specimens of the printing of Gregorian Music) of the St. Dominic Press, Ditchling, the Arden Press, Letchworth, and the Cambridge University Press.

2. Specimens of the work of different presses, both private, such as the Ashdene Press (whose Boccaccio and Spenser are shown), the Daniel Press, the Gregynog Press, and others, and commercial presses such as the University Presses, the Chiswick, Shakespeare Head, Nonesuch, Riccardi, Dolphin, Pelican Presses, &c., and the L.C.C. Central School of Arts and Crafts.

3. Specimens of 'type facsimile reprints', i.e. reproductions of old books in the style or types of the period, in which the Oxford University Press has recently been active.

4. Books illustrating methods of dealing with typographical difficulties such as complicated type-setting and arrangement; and one or two well-printed books produced at economic prices.

5. Books in non-Roman types, such as cursive or italic, 'humanistic', and Greek types.

6. Specimens of book-decoration illustrating the revival of wood-cut and copperplate engraving. Among these are products of the Shakespeare Head Press, the Chiswick Press (Burne-Jones), the Stanton Press (R. S. and E. Lambert), the Golden Cockerel Press (R. Gibbings and S. Gooden), the Curwen Press (Lovat Fraser), the Gregynog Press (R. A. Maynard and H. W. Bray), the Glasgow University Press (Bold), and the Nonesuch Press (Paul Nash).

## SUMMER EXHIBITION OF CHINESE PAINTINGS

THE Exhibition was opened on May 18. It consists mainly of Chinese Paintings and (in the floor-cases) Japanese screens. The intention has been to show examples of Chinese painting which have been acquired in the last few years or not exhibited before, supplemented by pictures which have already proved favourites with the public. Of the recently acquired Chinese pictures thirteen are from the William Bateson collection and were presented by Mrs. Bateson in April. (An account of the Bateson gift to the Museum will appear in the next number of the *QUARTERLY*.) The series includes a painting of 'Lichees, Birds, and

Flowers' (sixteenth or seventeenth century), masterly in grasp of plant-structure and admirable in design ; some good examples of the more modern Chinese portraiture ; a 'Madonna and Child', interesting for its Oriental conception of a Christian theme ; 'Magpies on Willow', attributed to Lin Liang (fifteenth century), and another good example of ink-painting, a landscape in Sung style ; 'Horses', attributed to Chao Mêng-fu ; and a version, signed Ch'iu Ying (sixteenth century) of the traditional subject, 'Demons attacking the Bowl in which Buddha had imprisoned the Demon-Mother's favourite Child'.

Among the other exhibits attention may be called to a thirteenth-century picture of 'Demons attacking the Bowl', from which the design of the version in the Bateson collection is derived. This is an important document for students, delicate in style and finely coloured. It was acquired last year. Another interesting recent purchase, now first shown, is a half-length portrait of a man, of the latter part of the Ming dynasty ; a distinguished work, in reticent colour. Near this hangs a delightful example of the genre-painting of the late seventeenth century by Yü Chih-ting, 'A Maid bringing a candle to her Mistress'. This was given by Mr. Eumorfopoulos. A fragment of fresco, a 'Warrior on Horseback', probably fourteenth century, was bought last year. Other acquisitions that may be mentioned are a landscape painted with the finger-tip, by Chu Lan-han (early eighteenth century), who was famous for his pictures in this peculiar style of painting ; a long roll, representing the Emperor Ch'ien Lung hunting, by Yang Chin ; and an album of landscapes drawn with a 'fire-brush' or heated stylus on paper, by Wu Li, known as Father Acunha after his conversion to Christianity.

With the Japanese screens are shown two paintings given by Mrs. Bateson ; 'A Thistle' by Sôtatsu, and 'Quail and Millet' by Mitsuôki. Two superb prints by Utamaro from the Bateson collection—half-lengths of women, on mica ground, dating from about 1793—and an attractive Tosa School painting illustrating a scene from 'Genji' or some other of the old romances, from the same collection, are also shown.

The remainder of the exhibition consists of a selection from the smaller pictures and drawings in the Stein collection, all of the



ninth or tenth century, including some that have not been shown before ; two large paintings of the Mogul School from the famous MS. of the Romance of Hamzah (about A.D. 1556), many pictures from which are in the Victoria and Albert Museum (these two have been transferred from the Dept. of Oriental MSS.) ; a selection of Indian drawings and miniatures, all of the Rajput School, the most important of which were purchased last year with the collection of Mr. Charles Rutherston ; and the large Mogul painting, unique in its scale, ' Princes of the House of Timur ', which has not been shown for some years.

## LANTERN SLIDES

**F**OUR sets of lantern-slides have recently been added to the twenty previously existing sets, available for loan to properly qualified applicants. Set XXI is a series of ninety-three slides, illustrating Forms of Books and Writing Materials. They are classified as follows :

A. Primitive forms of writing without alphabets.

B. Writing by means of incision or impression :

(i) Stone (iii) Wood (v) Wax

(ii) Clay or terra-cotta (iv) Metals (vi) Bone.

C. Forms involving the application of ink to a surface not incised :

(i) Papyrus (iv) Wood (vii) Paper

(ii) Stone (v) Bone (viii) Leaves or bark.

(iii) Pottery (vi) Parchment or vellum

D. Writing implements, pictures of scribes, &c. (Western).

E. Chinese writing apparatus.

Set XXII consists of thirty-nine slides illustrating the manners and customs of mediaeval life, including country life and travel, mediaeval towns and houses, domestic life, and various occupations. The pictures are taken from mediaeval manuscripts, especially the Louterell Psalter and the Smithfield Decretals (Royal MS. 10 E. iv). A second series is in contemplation.

Set XXIII (fifty slides) illustrates Roman Britain, and Set XXIV (fifty slides) the Stone Age in England. They have as their text-books, in which fuller information may be found with regard to the subjects in general and to the objects illustrated, the official Guide-books on these branches of archaeology.







